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Name.....

Name of School.....

City & Zone.....County.....State.....

I teach.....Grade.....

DEAR EDITOR:

I have just received my first issue of **Junior Arts & Activities**. I was never more disappointed in a magazine. I teach the seventh and eighth grades and I had expected some practical help for these grades . . .

DEAR SUBSCRIBER:

If you are looking for practical help in teaching art activities in the seventh and eighth grades, I am convinced that our publication can help you. Each issue has many suggestions for art activities at the junior high school level.

Perhaps the difficulty lies in the interpretation of the term **art activity**. If you mean pages of patterns which the children can copy, then I can see where you would be disappointed. No, we have no patterns. The very title of our publication implies suggestions for **art activities**. Copying patterns or following step-by-step methods of drawing or painting is not an art activity. An art activity requires thinking and planning and inventing on the part of the child.

In a writing activity, I am sure that you would not feel your children would learn anything significant if they all copied the same theme and handed it in. You would insist that each child do his own work, expressing his own ideas to the best of his ability and understanding.

So it is with art activities. Using a variety of materials, children are given the opportunity of expressing their own ideas to the best of their ability and understanding. These expressions will no more be alike than their written themes. Indeed, we would be quite shocked if 30 children turned in 30 themes each having the same ideas and same sentence construction.

The term **art activity** implies a creative, original expression on the part of the individual. Each

works at his own rate of speed and according to his own thinking and feeling. How could he possibly do this if he were expected to copy a pattern? Such an exercise would result in "busy-work" with no educational value.

Most principals and superintendents today recognize the importance of providing creative art activities for the children in their schools. They encourage teachers to take college extension courses and summer workshops in this area of creative expression, particularly if the teachers have had little training in this field during their college training.

Most elementary, junior and senior high school teachers recognize the difference between busy-work and creative experiences. They know that pattern copying has no place in our educational system so they are constantly on the lookout for new activities which other teachers have found effective. An increasing number of these teachers are turning to **Junior Arts & Activities** for their new ideas. Since **Junior Arts** is devoted exclusively to art activities from the kindergarten through the high school levels, they can be sure of finding practical helps in each monthly issue. Often they find that they can adapt an idea to their own grade level even though it has been recommended for a different one. Of course, this takes thinking and planning on the part of the teacher. But what professional activity does not?

Yes, I am sure that if you interpret **art activity** as a creative experience for the child you will find many suggestions in each issue of this publication which will be of practical help to you in teaching the seventh and eighth grades. It may mean saving old newspapers for making up a batch of paper mache, or unraveling an old sweater for scraps of yarn or salvaging tin cans for metal work, but the results will be well worth the effort.

The proof is always in the product and in this case the product is the child.

Sincerely yours,

F. Louis Hoover



Artist finds CRAYOLA® exciting new "painting" medium



Discovering Crayola Crayon as a new "painting" medium has been an exciting experience for me. Crayola Crayon produces texture that cannot be matched by any other painting medium, and a color brilliance that is unique. I use a pebble board or a rough illustration board for my painting surface, outline my drawing with India ink, then fill in the areas with Crayola Crayon, blending the colors freely, but making sure that a heavy layer of crayon is on the board. Then I put on an India ink wash, small areas at a time. Then, before the ink is dry I blot it off. The next step is to scratch the area with a pen point. All material used is inexpensive, and a picture can be finished in a relatively short time. Spraying with a plastic fixative gives the painting a hard permanent surface resistant to handling.

Charles 'D. MacMaster



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JUNIOR Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 35, Number 1

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THINGS TO DO

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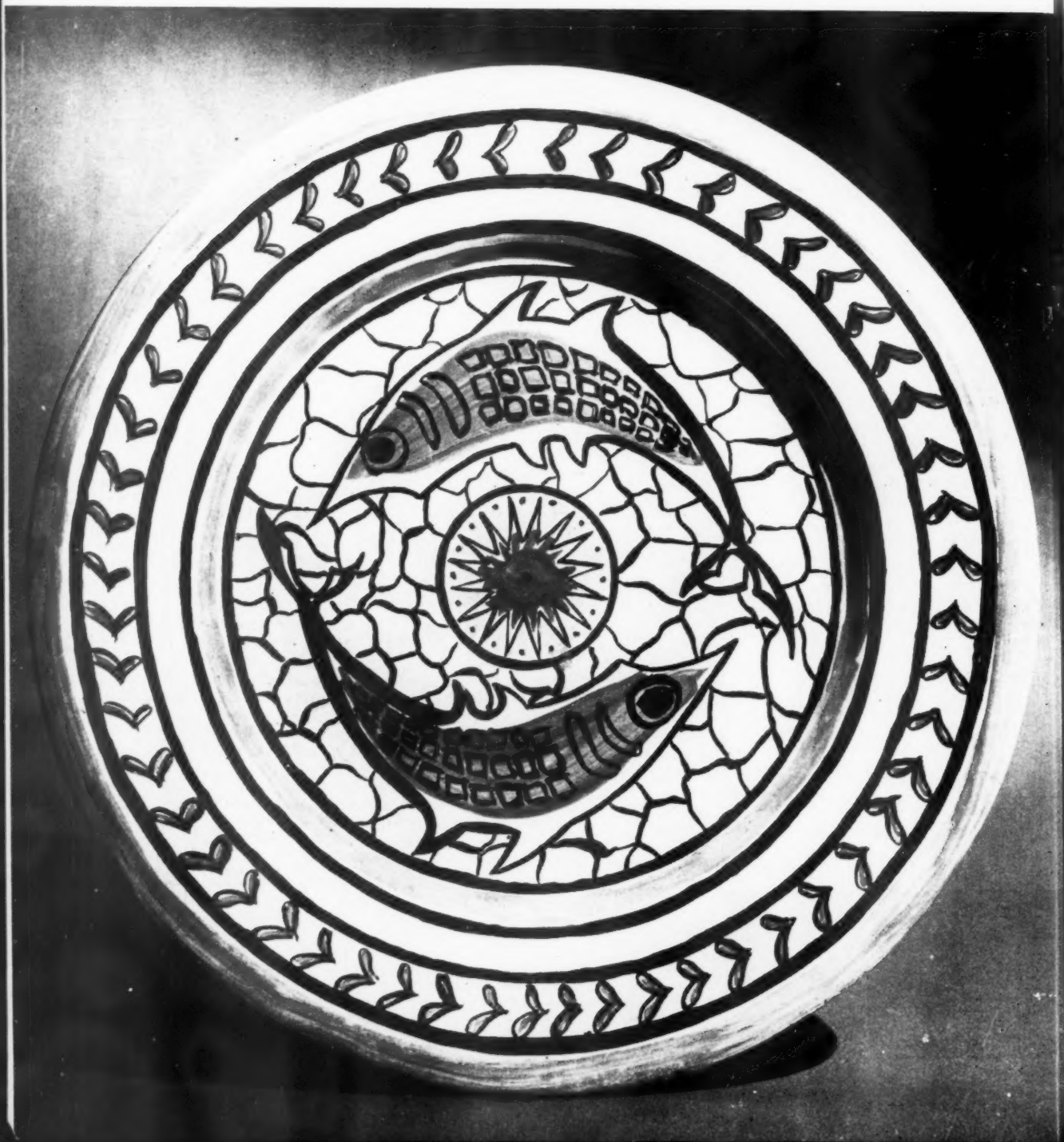
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Cover Design: Stabile in sticks and soap by Leona Cave
Photograph by Nelson Smith

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EXPERIMENTATION WITH
Free and Inexpensive Materials...



By GERALD F. GATES

Assistant Professor of Art
Illinois State Normal University

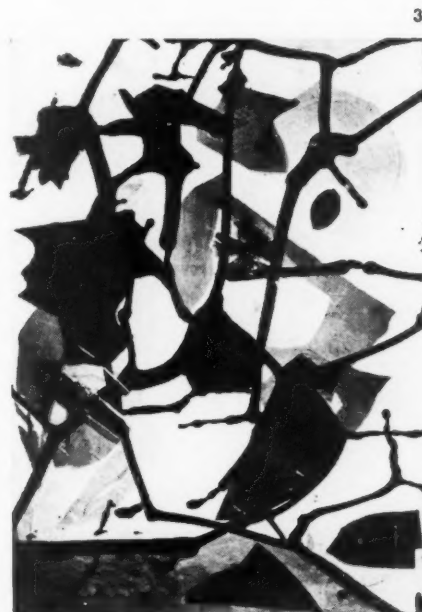
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Illinois State Normal University



Free and inexpensive materials — which might otherwise be classified as waste materials — can well be used to stimulate the imagination and initiative of both the child and the teacher.

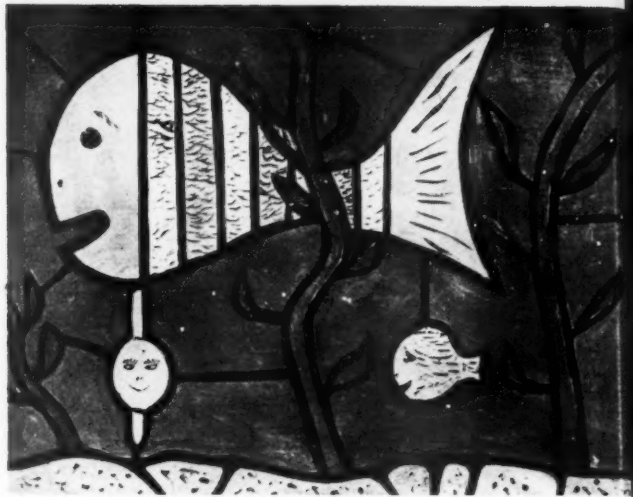
Materials for art activities in the average elementary classroom, whether for two-dimensional designs such as murals, collages and graphics, or for three-dimensional designs such as mobiles, decorations and sculptures, should be selected for their greatest possible educational values. A good question for the art teacher to ask himself is: "What might this unusual material 'imaginatively' suggest to the child?" The basis for choosing materials should be experimental merits, not cost, quantity and quality.

Materials which might seem "foreign" to the elementary classroom or "common" through everyday association are likely to be effective creatively as art media. Art media of this type offer the child an opportunity for creative adventure, stimulate his imagination, enlarge his appreciation of everyday

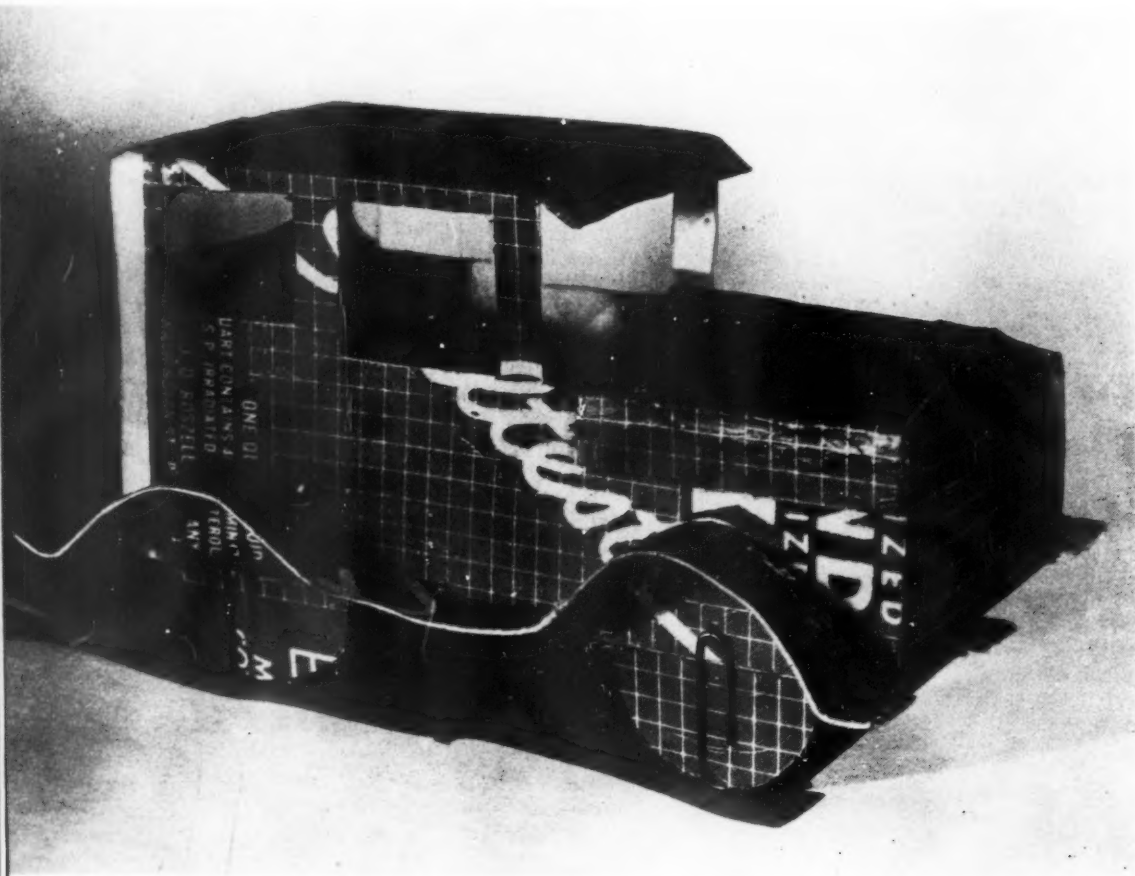


(1) Design inspired by marine scenes in Cretan frescoes overlies porcelain-like gesso coating on picnic plate. (2) Sculp-metal, scraped on wire armature with tongue depressor, dries to metallic hardness. (3) Arrangement of colored cellophanes between crayoned or painted black lines is valuable chromatic experiment for any grade level.

(4) Classroom circus, parades and sand-table profit from structural rigidity of milk cartons. (5) Combination of tar paper, picture glass, glue, poster paints and shellac simulates stained glass. (6) Photographer placed light behind glass to show it in detail. (7) Pyrocon, a non-breakable synthetic clay, can be baked in home oven.



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materials about him and their artistic potentialities, and develop his skills in working with these materials.

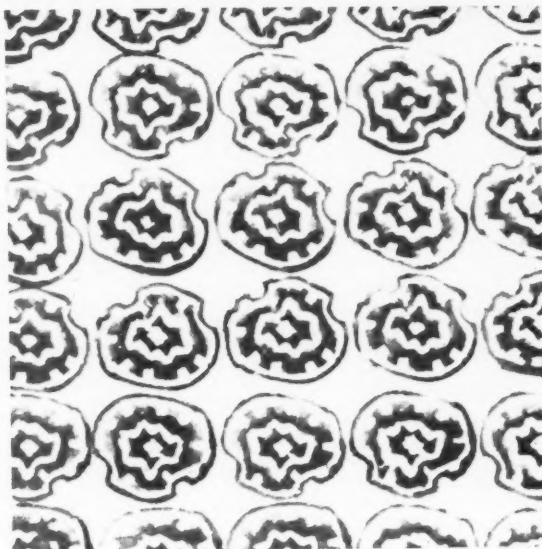
The teacher who is interested in developing a basic art program in the elementary school frequently fails to recognize the free and inexpensive materials that are readily available because he does not realize their possibilities as creative media. Therefore, a list of such materials and some suggestions for their creative use in the basic art program of the elementary school are presented. This information is in no way exhaustive, for these materials are where the imagination seeks them — at home, in the school and in the community.

COTTON FLEECE — Use as wigs for puppets, as costume trimmings, or as stuffing for sock-dolls and animals, and as a dimensional material for animals, snow or bushes.

FELT SCRAPS — Make a felt board from bright-colored felt scraps which have been cut into geometric shapes (circle, rectangle, square and triangle) rather than representational shapes (dog or goose). Geometric shapes encourage more imaginative "color-and-shape" compositions than representational shapes do. Scraps can also be used for trimming in puppetry. Children can use larger pieces, at least 3x5 inches in size, for block printing by cutting out a design and pasting its parts or the whole to a block of wood, spreading water-soluble block-printing ink on the design with a brayer, and stamping it on newspaper print, construction paper or market paper. Felt scraps add color and textural appeal to collages and a three-dimensional effect to a mural or frieze.

(continued on page 10)





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OILCLOTH SCRAPS — Instead of using fingerpaint paper, shelf paper or market paper, use the glossy side of a sizeable sheet of oilcloth, preferably white, for fingerpainting. Plain or multi-colored oilcloths add color and textural appeal to collages and to the "see and touch" table which is maintained for the children's collection of everyday designs.

MILK CARTONS — Make use of this excellent material for sand-table projects, or for classroom activities such as parades, the circus, and the farm. Rather than over-camouflage the basic material with aluminum foil, cellophanes, paint, and other trimmings, utilize it for its own beauty.

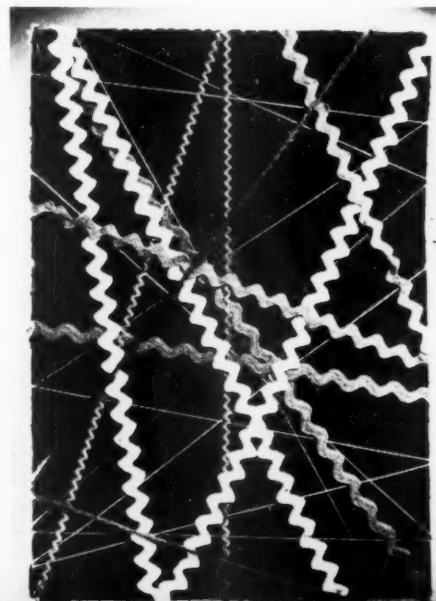
TOOTH-BRUSH OR SPRAY-GUN DESIGN — Cut a paper design and lay it on the paper to be spattered, cover it with a wire screen, apply paint with a tooth brush, and remove stencil. If the paint is applied with a spray gun, the wire screen is unnecessary.

SMALL HOUSEHOLD BOXES — Use in the construction of wagons, toys, tree ornaments, furniture and other items.

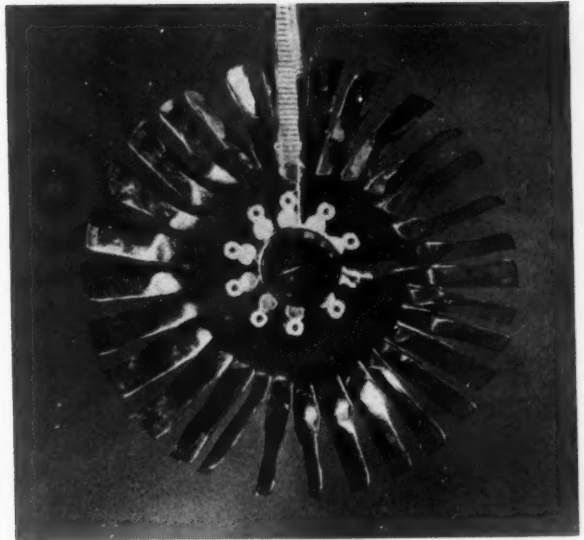
ALUMINUM FOIL DESIGNS — Use in making holiday decorations; stage costume accessories such as crowns, buckles and jewelry; illuminated silhouettes; snowflake designs; and abstract two-and three-dimensional designs such as collages, stabiles and mobiles.

MAILING AND TOWEL TUBES — Use for constructing napkin rings — a gift suggestion for the (continued on page 46)

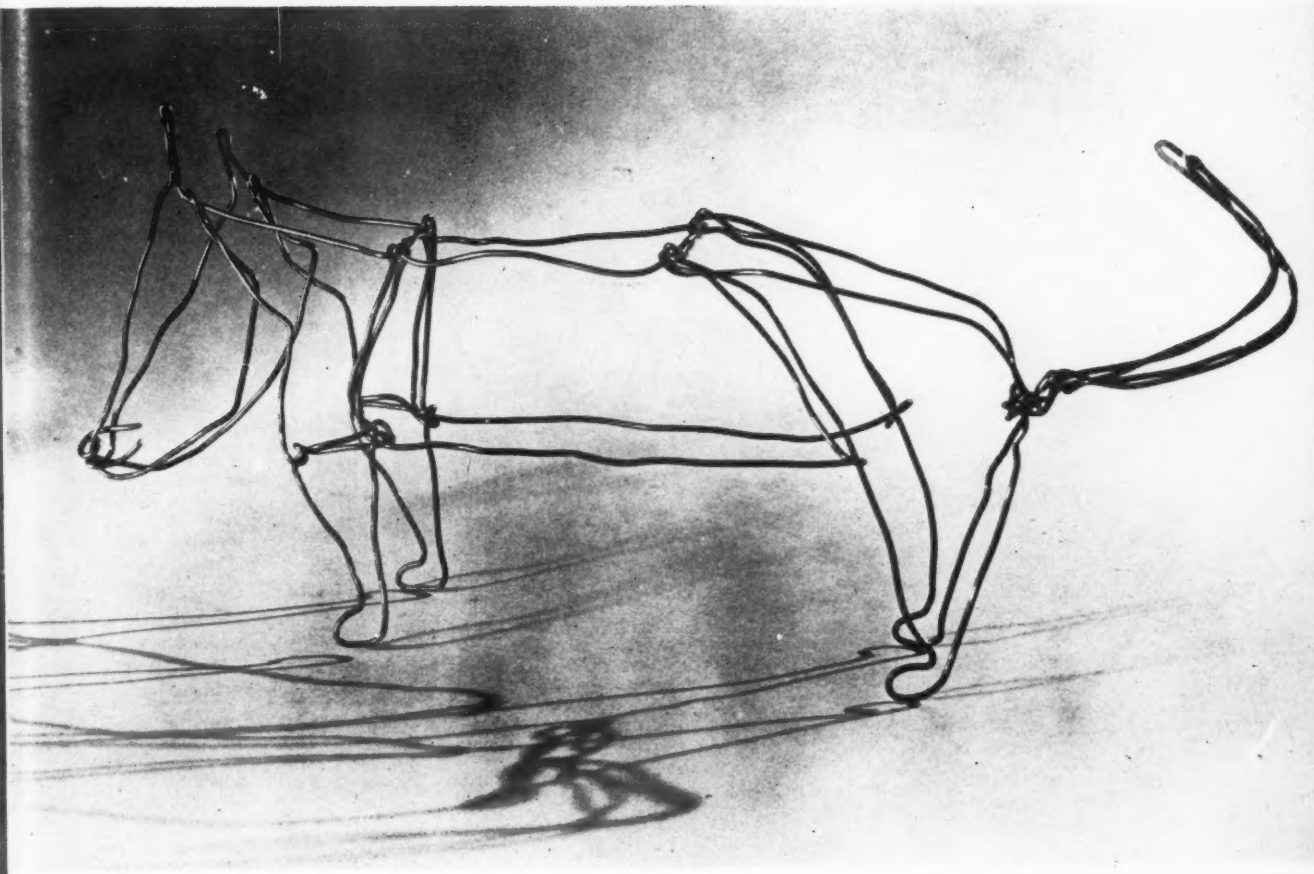
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(8) One-of-a-kind gift wrapping is potato-printed on ordinary market paper. (9) Design for this monoprint is made with Duco cement on glass. Printer's ink is applied with rubber brayer and design is impressed on soft paper. (10) Design possibilities in colorful string, thread, yarn and rick-rack appeal to any age level. (11) Student with an idea and a sense of form used hank of scrap wire creatively. (12) A&P spinach can top converts to shimmering Christmas tree ornament.



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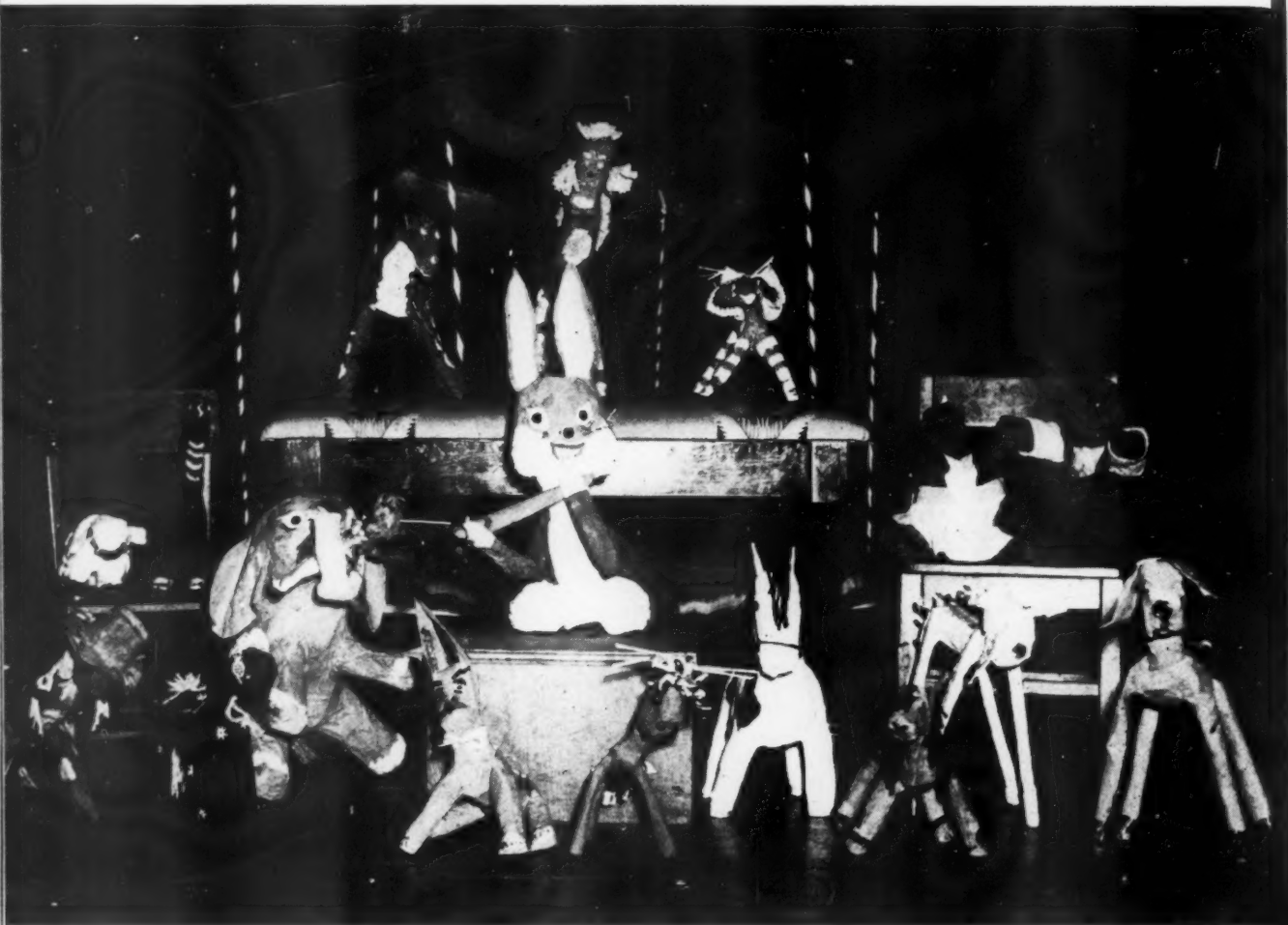
It is not surprising that enameling is enjoying a revival of interest today. With materials readily available and firing methods improved and comparatively easy to obtain, enameling has become a relatively easy craft. But these facts could also prove its downfall, and many serious artists believe that during the next few years the art of enameling faces a serious test in this country.

Enameling is a very intimate form of the ceramic arts. Throughout history it has always declined whenever it became a medium for large production. On the other hand, with the great interest in enameling today, with good teaching and the ever-increasing number of qualified craftsmen, we may see a true revival which could add to contemporary arts a medium superbly suited to the modern painter and ceramist.

There are a number of outstanding enamelists working in the United States now. Of these the name of Karl Drerup ranks among the best. Those who have had the privilege of examining an example of his art are immediately impressed with the richness and depth of his glowing colors.

Karl Drerup was born in 1904 in Westphalia, Germany. He received training in both Germany and Italy as a painter and etcher. For many years he traveled in Mediterranean countries and Africa. About 15 years ago he became interested in the technique of fusing glass to metal and since then has devoted most of his creative efforts to enamels. In 1937 he came to the United States, settling in the White Mountain Region of New Hampshire where he now resides as a naturalized citizen. Here also is his studio from which come the fine examples of his craft which one may see in museums and fine shops across the nation.

Enameled Dish
is reproduced through
the courtesy of the artist



Carousel's 4½-foot diameter shows relative sizes of paper mache animals. Merry-go-round made 30 r.p.m. while records of circus music played off-stage.



Carol and Joyce find wooden coat hanger adapts perfectly as a rocker for their horse. Right, flashy elephant and dainty black horse get finishing touches.



HOW TO MAKE A MERRY-GO-ROUND

THE PAPER MACHE WAY

A leader among popular crafts is the making of strip paper mache. This year I began my paper mache class work by showing the film called "Animules." Interest ran high as the students returned to their tables equipped with strips of newspaper, wheat paste, paper tubes, coat hangers, paints and scrap materials.

During the following six weeks amazing ideas developed in our art classes. Scrap materials were brought in — buttons, thread, lace, velvet, sequins, floss, ribbon, cotton, paper cups, straws, knitting needles — and two weeks before Christmas the children had completed their "animules."

The classes were so proud of their creations they decided to follow the suggestion in the film and make a merry-go-round to give to the lower grades.

First, a circular base $4\frac{1}{2}$ feet across was cut out of lightweight cardboard and mounted on a small wood frame made from apple boxes. The base was linked by a pulley to an old washing machine motor geared down to 30 revolutions per minute. This was slow enough that the animules would not have to be glued down.

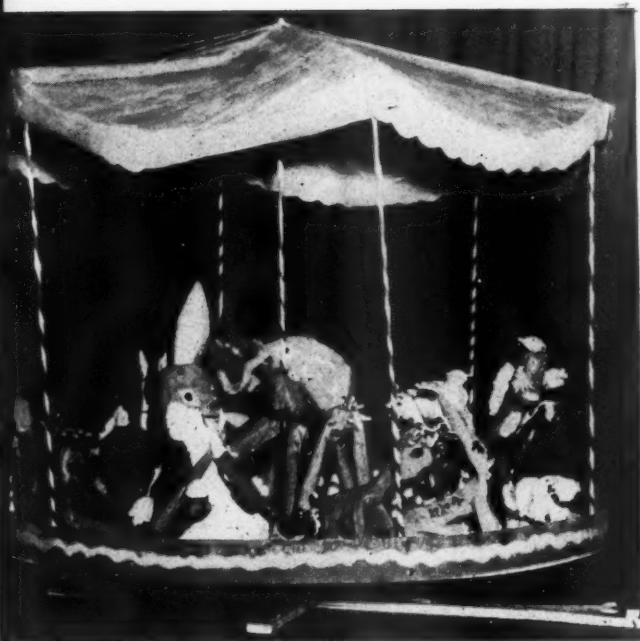
At the lumber yard we secured eight $\frac{3}{8}$ -inch dowels and wrapped them candy-stripe style in red and white crepe paper. Six of these were inserted into holes drilled into the circular base. Two sticks were spliced to make the center one taller.

Using yard-wide wrapping paper, the students drew a $4\frac{1}{2}$ -foot circle and divided it into six equal segments. Alternate segments were painted with red and green tempera. Creased at each segment division line the circular piece was placed atop the red and white poles. Our animules had a Big Top!

In Circus Tent style, we decorated the merry-go-round's base by placing around its circumference a 3-inch band of heavy paper decorated in red, green and yellow stripes.

With the animals in their places, we turned the switch and watched breathlessly as the merry-go-round began to turn.

We cannot begin to describe the fun the lower grades derived from our project. The class? Well, the tedious job of covering Mama and Papa Bear with bits of fur, the trouble we had making Dumbo's button eyes stay on, and the struggle to cut wire and wood were all worthwhile when we saw the dancing eyes of the little children watching our merry-go-round. •



ATLANTA'S SCHOOL ART PROGRAM . . .

. . . reflects a city as modern as today. Its educators say:

"How do you tell when a picture is good? Look at the child."





2

(1) In any media Atlanta students know they can put their own ideas into action. (2) Lower elementary student has broad, free attitude during his turn at easel. (3) 14-year-old boy made stabile from material discarded from another project. (4) Water color is by senior high student. (5) Six-year-old says: "I like to go to school. This is my big brother and me when I was little last year."

By KATHERINE COMFORT

Supervisor of Art
Atlanta Public Schools

Children speak eloquently through art, and their spoken words are eloquent if they are asked how they feel about art. Third-grader Randy wrote: "I like art because you do it yourself. Your teacher likes it and puts it where everyone can see it. And you can take it home for your mother and father to see and they are very proud of you and they will invite the neighbors in to see it and they are proud of you, too."

We like to believe that most children nowadays are in that favorable climate of teacher-parent-neighbor recognition of honest creative effort on every level. In Atlanta we are doing our best to foster the kind of art program that is good for all children because we believe that all children

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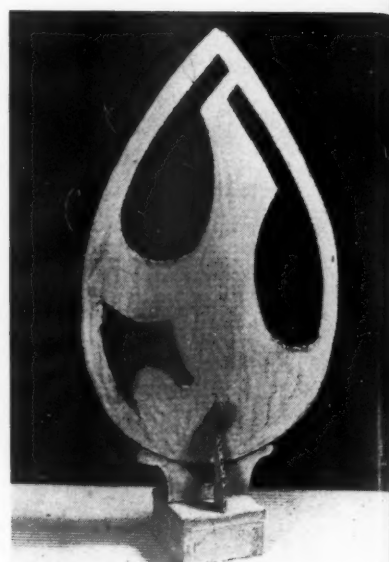




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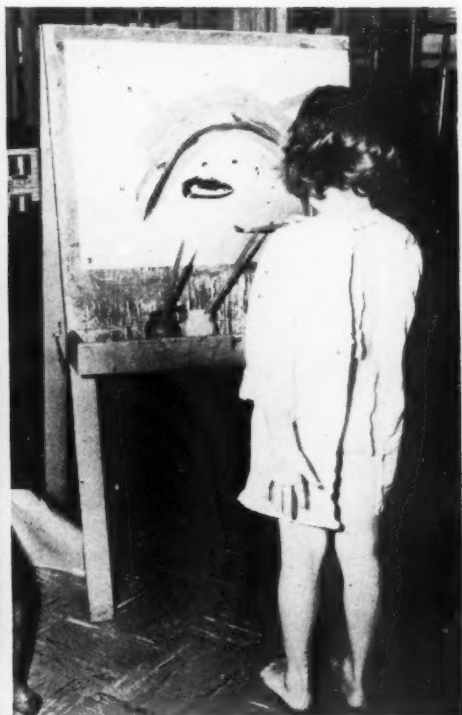
(6) Ten children made Pedro, paper mache giant, beginning with wood frame and string shirt. Other materials used were aluminum wire, paper bags, plastics, buttons, cloth and tempera. Students' opportunity to work with many materials shows up in end products like these: (7) carving in wood, senior high; (8) carved fire brick, senior high; (9) paper Mache "Monk," the children's pet; (10) "Design in Material," senior high. (11) Water color figure is seventh-grader's work. (12) Atlanta recognizes art's therapeutic value for handicapped and ill children. (13) Upper elementary class made Halloween masks and mounted exhibit.

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have art ability — differing only in degree as do all human capacities. Our program is planned with no set standards which all children must meet, since we have shifted the focus from the art product to child growth.

This may seem like a statement of an obvious and accepted principle, but practice often lags behind beliefs. Art for too long was for the gifted and teacher had no confidence in herself as an artist either. Parents, too, have been prone to look for special gifts in art. We want them to see in the art activity an emotionally healthy act for all children who have ideas and react to experiences by expressing them in some fashion. The children's art expresses their thought, their feelings, their experiences as they live and learn in the Atlanta Public Schools.

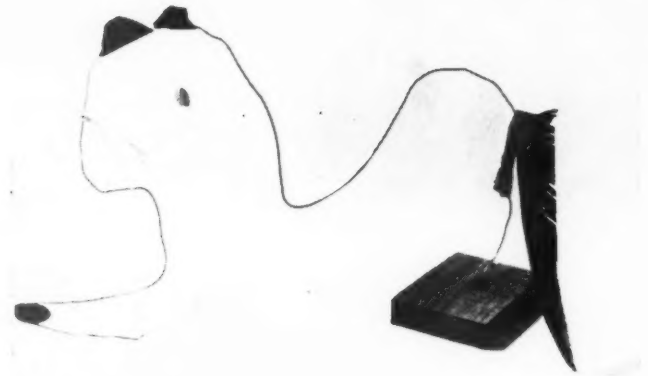
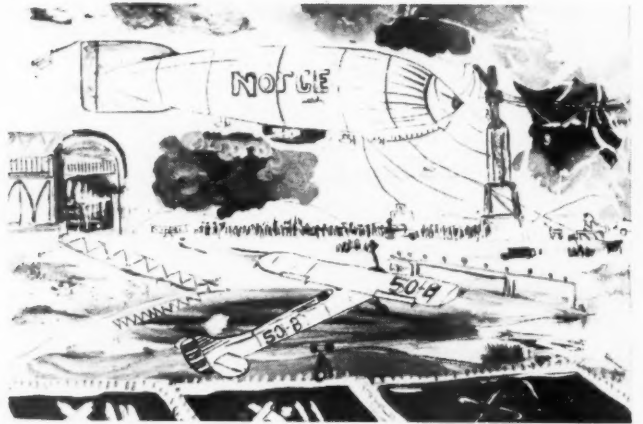
Atlanta is a good city to live in. It is a city of homes, well kept and attractive. While we cherish our Old South traditions, Atlanta is as modern as today. Atlantans are proud of their good schools and are busy doing something about keeping them good and making them better through the very active PTA and other civic organizations. Private schools are relatively less popular here than in other



14

(14) Piquant miss was made in third-grade puppetry. (15) Tenth-grade boy's powers of observation and his interests are obvious here. (16) Young artist who made this cat had no fear of being "different." (17) Hand puppets are favorites in lower grades. Finger paint mural was cooperative venture. Every third-grader had a hand in it.

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places. We have the best record in the country in juvenile delinquency: this is to the credit of our schools as well as good city government. Atlanta is like many other large cities. It is growing larger by leaps and bounds. We have many new industrial suburbs. New housing units cause the schools to be outgrown before completion.

The schools are essentially democratic in organization and administration. We are especially proud of our woman superintendent, Dr. Ira Jarrell, who rose from teacher to principal to superintendent. She is a distinguished person with exceptional understanding and love for children and a keen appreciation of the classroom teacher and his problems. Seven years ago Atlanta schools changed from the K-6-3-3 plan to K-7-5 plan with seventeen community high schools. This was done to take care of the problem of students traveling far across the crowded city to their high schools. Now, almost all children are in easy reach of school.

Our art staff consists of an art supervisor, four special teachers of art on elementary level and about 25 high school art teachers. Art is required for one semester in the eighth grade. It is elective in other grades if the course is provided and the student can schedule it. This is what is known as an "iffy" situation. Art is popular, though, and most schools fall far short of meeting the demand from the students for the opportunity to take art.

(continued on page 49)



19

(18) Brown High School students took on the decorations for a PTA banquet, carried out an "out-of-this-world" theme. (19) Children pay close attention to work of teachers when workshops culminate in exhibits like this one.

Turn your students'
attention to beauty in everyday
things. Appreciation of these
affects the color and texture
of their future lives.

By MARY BRADLEY

Instructor of Art, Ramsey High School
Birmingham, Ala

ART IS WHERE YOU FIND IT



Children prize dancing goat partly for his form, partly because of his lifelike appeal.

Children—eternally curious—carry art lessons in their pockets every day—stones, roots, sticks, shells, pine cones, bones—all the objects they love to collect and handle. Their fascination with such things quickens their learning. They see that an apartment house is like a beehive. A bird resembles an airplane.

Why are some rocks more interesting in shape or texture than others? What forces shape the shells, the rocks, the branches and roots of a tree?

We attached part of a tree branch to our bulletin board and studied how branches grow. We saw in it too the principle of the mobile.

Bobby brought two gnarled roots from the swamp that looked like birds. They were of varied browns and beautifully speckled.

Sammy brought his waffle wrapped in waxed paper



Driftwood pieces at left Troy mounted at home. Center, James holds man he "found in wood-box." Next in foreground are Bobby's bird forms from the swamp and at right, Sammy's eagles.

one morning because he thought it was too beautiful to eat.

It was Sammy who came one rainy morning with a big tree root that looked like eagles poised for flight. It took several days to dry and then with files the children in each class worked tirelessly until the root was clean and ready for waxing and mounting. The eighth grade boys mounted it in their manual training class and unluckily broke off one of the three points the birds were perched on. In splicing it they learned a lot about the balance and beauty of sculpture that rests on points.

For preserving and finishing wood we mixed one cup of floor wax with one cup of turpentine and one cup of linseed oil. We used a brush to apply it to our sculpture pieces and driftwood forms. Some of the children took to finishing and mounting pieces

of driftwood in spare time as well as in class.

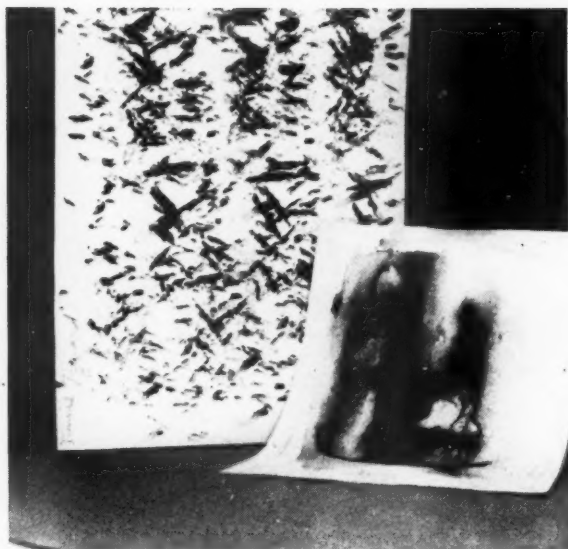
Hardly a day passed that a child didn't bring some contribution to class — something he had discovered on his way to school or in the school yard during his play period. Discovering art became as important as producing it.

We studied the pictures of bones and skeletons which *Life* (October 6, 1952) called "marvels of engineering and esthetic design." A recent addition to our bulletin board is the skull of a dog which John found and mounted on black paper.

Probably our best piece of wood sculpture is our dancing goat. He was once a limb of a tree. About 60 children from Grades 3 to 8 worked four at a time taking off the bark (continued on page 45)



1



2

**FOURTH OF A SERIES
EXPLORING MATERIALS**

CHILDREN USE PAINT

It helps them say on paper what they may be unable to say in words.

By WILLIAM BEALMER

Director of Art Education
State of Illinois

From the pre-school age to adolescence, paint is extremely important for creative expression. Like other art materials, the way paint is handled by children has a definite characteristic sequence.

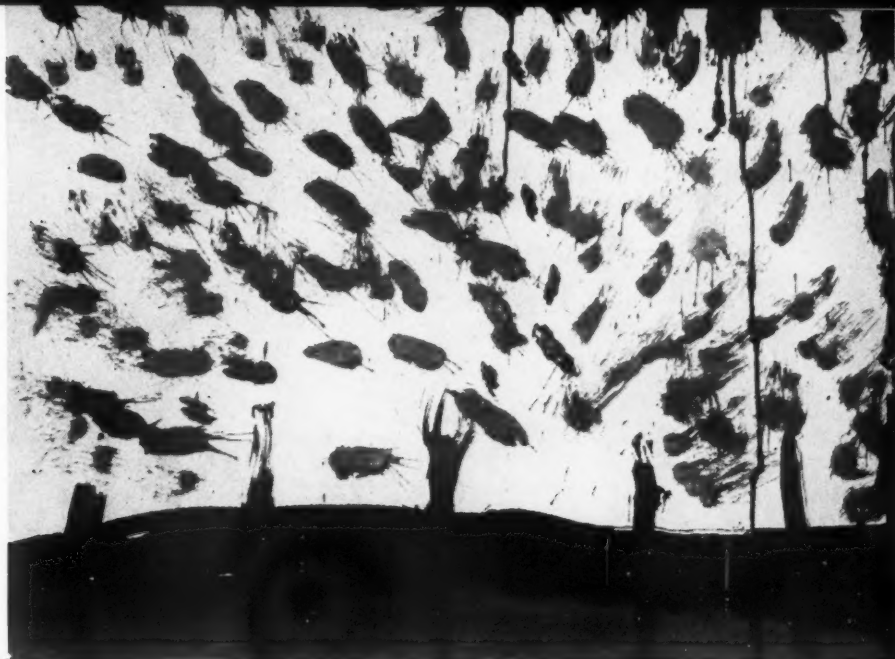
- . . . The three to five-year-old's blobs of paint represent the child's use of paint for its color or for some shape. His early contact with this material is an exploratory expression in which he shows paint rather than a subject.
- . . . His pictures of paint become scribbles as he grows in muscular coordination and improves in control. These scribbles are a part of his growth and essential to his well-being.
- . . . The scribbles eventually become "named pictures" depending on the child's daily interests. As his

power of observation increases he begins to relate his surroundings by symbols and closer resemblance to the object he is portraying.

- . . . As his paintings begin to resemble actual objects he gets more sensitive to criticism and often questions his ability to portray the likeness of an object. In this period of self-criticism the child needs a chance to use other materials and painting processes to gain confidence in the handling of paint.

Paint puts a child into another world — a world of color and imagination. This experience gives him a chance to say on paper what he may not be able to say verbally.

The opportunity for emotional release and natural expression in painting helps children become more secure and confident. •



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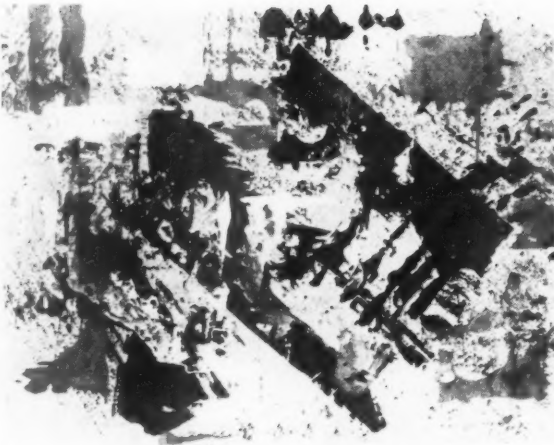


(1) Paint applied with wire- or string-wrapped linoleum brayer falls in exciting textures. (2) Children's natural inventiveness leads them to explore textural qualities of various materials — rope, rocks, shells, etc. — and translate textures into paint. (3 and 4) Early scribbles with paint or crayon become pictures as observation and muscular coordination increase. (5) In early stages children paint pictures of paint.

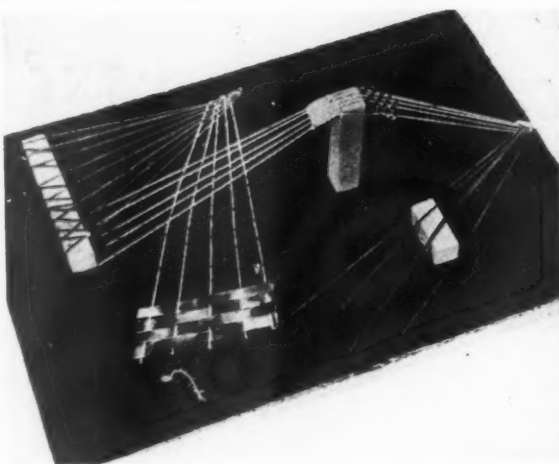
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TEACHERS USE PAINT



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A successful art program explores various painting processes. Teachers should experience these methods for themselves:

- . . . Scrap materials (buttons, sticks, shells, sponges, straws, rope) dipped in paint and imprinted on paper
- . . . Linoleum brayers dipped in various colored paints for interesting all-over designs
- . . . Paint applied to a piece of glass with a brush or hands and printed on paper
- . . . Seeds, grains and other dried food glued to paper in a design
- . . . Yarn and colored string sewed to cardboard
- . . . Ordinary scrap materials fixed to backing for a tactile three-dimensional design

Combinations of paint and other materials uncover many unusual painting procedures adaptable to any grade level.

Teachers can arrange proper work areas for painting by providing

- . . . large tables where small groups may work
- . . . boards of masonite or cardboard to be used on the floor or on desk-tops (continued on page 28)

(6) Linoleum brayers dipped in paint make designs for book covers, gift wrapping paper or gift box decoration. (7) Colored string, paper and balsa wood make a three-dimensional design which is literally "pointed" with scrap materials. (8) A few of the scrap materials in this picture are felt, wire, netting, rick-rack, shells, buttons and paper.

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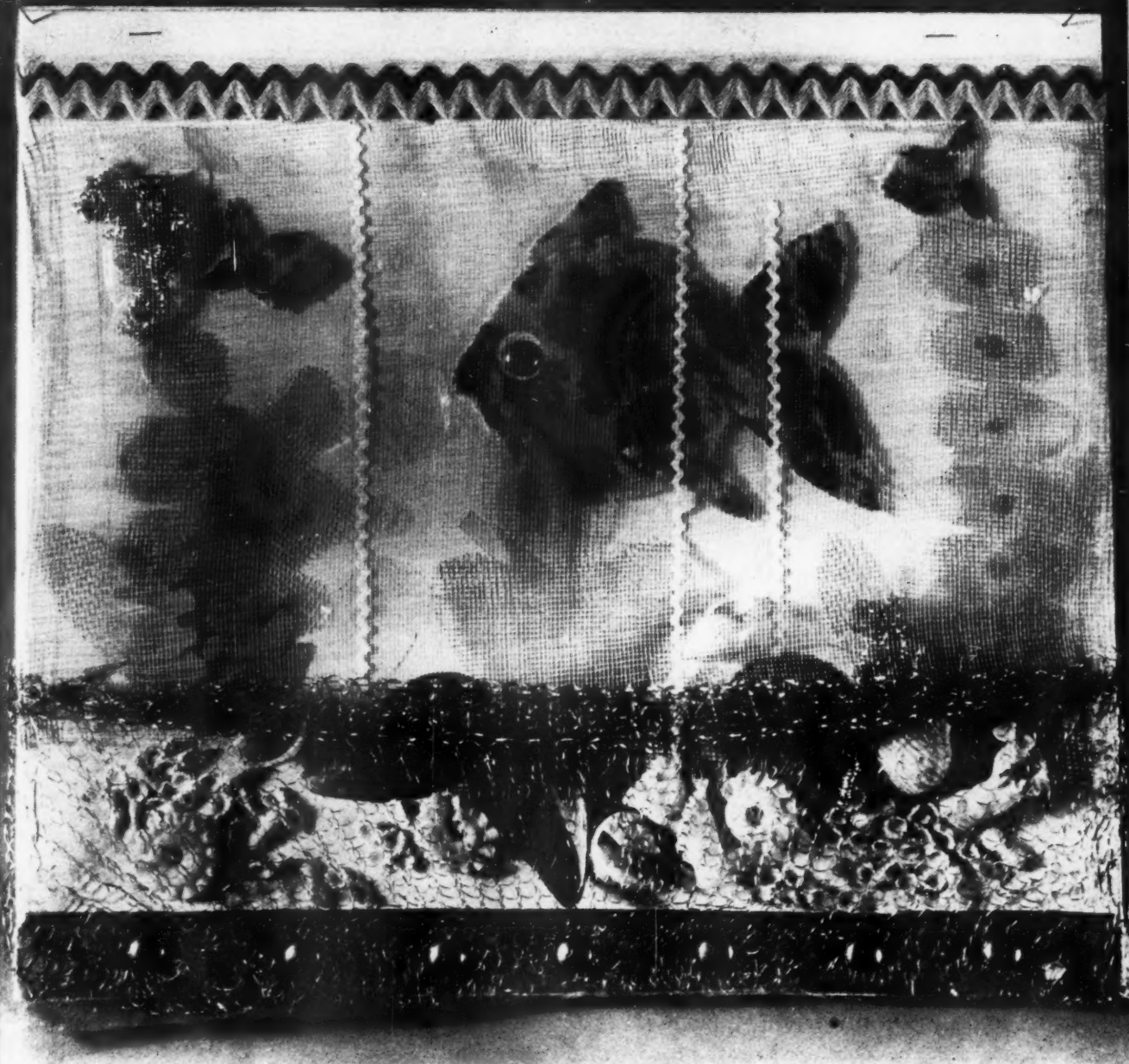
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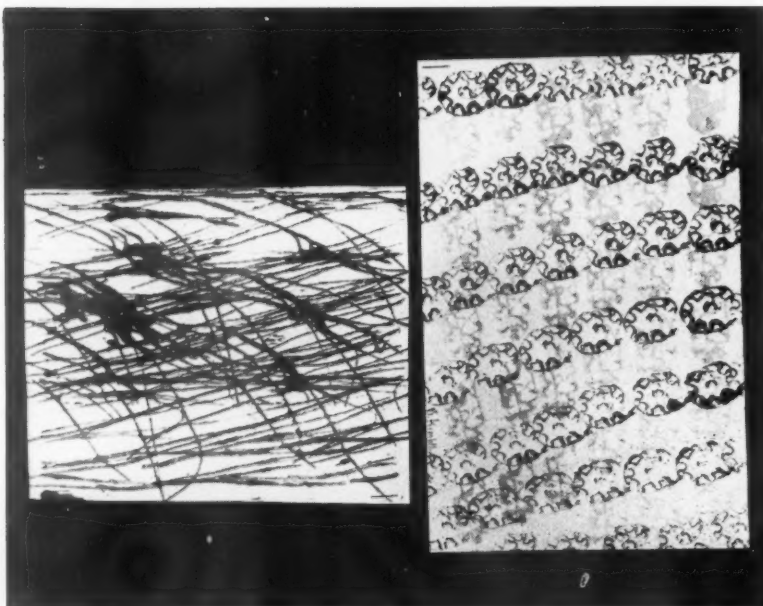
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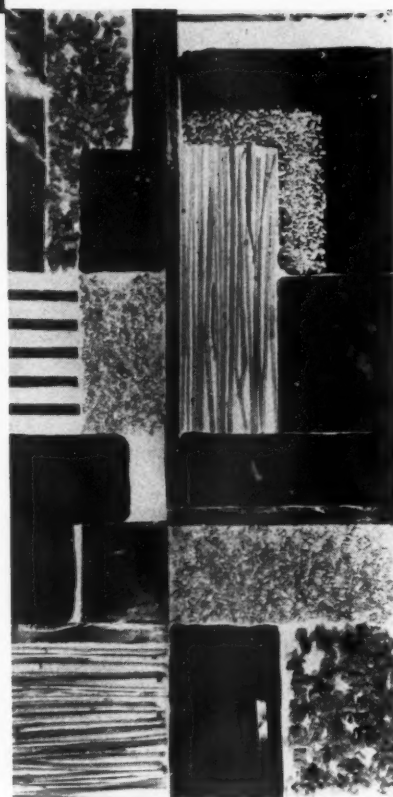
(9) Rope suggested design at left and rolled corrugated paper provided the pattern at right. (10) Adult's picture combines paint with rice, breakfast food, wheat, and macaroni.

- . . . makeshift easels of cardboard boxes
- . . . newspapers or wrapping paper to be spread on the floor

Teachers should select the tools and materials to insure the greatest child-satisfaction by

- . . . supplying large brushes for painting
- . . . encouraging painting on large surfaces
- . . . providing paint which is well-mixed and fluid
- . . . supplying paint in large containers to allow for the most possible freedom
- . . . organizing quick and simple clean-up procedures

Successful teaching depends on organization and planning. When teachers think through the problem of painting in their classrooms and have handled the media themselves, they are able to provide work areas and equipment necessary for this phase of creative art. When teachers fail to give children the privilege of painting by many different processes, they are ignoring one of creative education's most vital forces. *



10



VIRGINIA SAYS: 'I CAN'T DRAW!'

But what she means is

"it's not good enough" or

"I can't remember" or "let

me trace it" —

A child who says "I can't draw" has become inhibited in the spontaneous creative expression of his experiences. We are often apt to believe that it may be an indication of lack of skill — that is, inability to represent things "adequately." That this is not so is borne out by the fact that children have no external standard for "adequate expression." Since all children express themselves according to their individual differences, there is actually no "right" or "wrong."

If the child cannot express himself something must have interfered with his self-confidence. Usually such interferences have three causes. The most common is adult interference through wrong criticism. The child was told his drawing does not look real or is "not good enough" or he was shown "how to draw things." Since the child cannot do justice to this attitude, he escapes into a non committal attitude of "I can't draw." A second frequent cause is the child's inability to recall enough attributes of the objects which he intended to draw, or he may not have anything in mind at all. The third most common cause lies in the fact that children have become conditioned to methods of copying or

By VIKTOR LOWENFELD

Chairman, Division of Art Education
Pennsylvania State College
State College, Pa.

tracing and once they have nothing to hold on to, feel incapable of producing something independently. We shall deal with all three causes simultaneously, assuming all three have interfered with the child's freedom of expression. Needless to say, we shall never again apply adult standards or criticism to children's art. Also we shall abandon copybook methods.

If a child says "I can't draw," we shall never leave him with such a generalization. "What is it that you would like to draw?" we shall ask. As a physician would not be satisfied with his patient's saying, "I have pains," we shall not be satisfied with a generalization like "I can't draw."

Just as the doctor tries to find out where the pains are, we shall try to find out what the child wanted to draw.

Usually there are two kinds of answers. The child will say, "I don't know — anything," or he will indicate a more or less general topic such as "I want to draw a landscape" or "I want to draw playing ball."

"I don't know — anything" is an indication that the child has no experiences from which he can draw. It is up to us to provide him with experiences, or to draw them out of him.

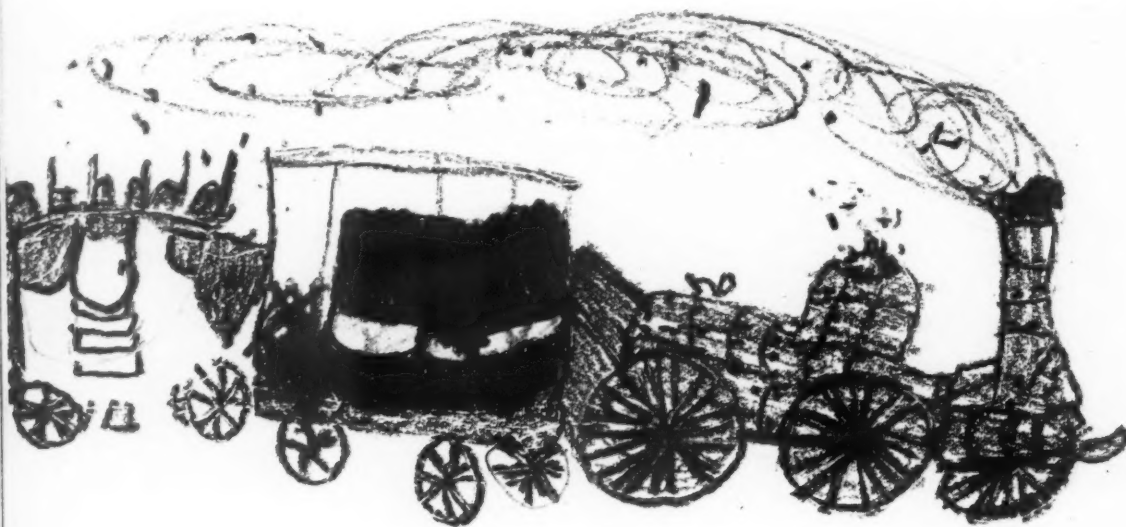
"Johnny, I saw you yesterday when you helped Daddy fix our fence. Let's find out what you did first. Oh, you knocked the posts into the ground? How did you do that?" This is the first important step. We have

made Johnny concentrate on a definite experience. He has to put himself in the place where he was yesterday.

Let us recall in short what happens to Johnny. Johnny's mind may have wandered around with nothing definite to concentrate on. Now he has been given something. Instead of aimlessly or nervously fluctuating he now thinks of how he helped to knock the fence posts into the ground. As we help him to recall logically every step and action, he develops and trains his mind — his memory as well as imagery. He thinks first of digging the hole, then of placing the fence post and then — "What did we use for knocking the posts into the ground?" he asks himself. Now he recalls the heavy hammer — he thinks of it in details.

This continuous recall of details will produce the total experience, mental as well as emotional. It will in time make him more sensitive toward experiences in general. The more a child has lost confidence in his own expression, the more he needs outside support for his establishment of sensitive relationships. Johnny will recall the texture of the surface of the fence post. He will remember the feeling he had when holding it. Questions like "Did you get a splinter in your hand?" will help establish a vivid feeling toward his touch impressions. "Did it make a big bang, when Daddy knocked it into the ground?" may evoke a stronger

(continued on page 48)

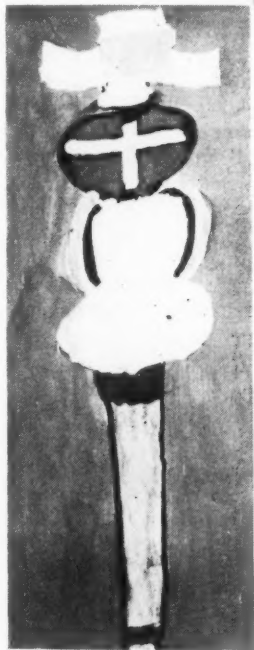




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Second-graders wrote stories with their paintings: 1) ". . . When Queen Elizabeth holds the sceptre, it means she has power . . ." (2) "Queen Elizabeth is married. Her husband's name is Prince Phillip. They call him Prince Consort . . ." (3) "I made a painting of Queen Elizabeth. I made her crown on her . . ."

'A Queen is Crowned'

By MAURICE P. MOFFATT

State Teachers College
Montclair, N. J.

and CHARLOTTE M. YOUNG

Memorial School
Passaic, N. J.

Current events may often be used to motivate work with young children in the elementary grades. A group of second graders used the coronation of Elizabeth II of England as motivation for a unit of study. The results proved to be of great interest and value to all thirty-eight children in the group.

After reading about a queen of long ago in one of their readers, the children began to ask questions about present-day queens. One child who had recently come from England told about seeing the queen and her home, Buckingham Palace. She told that preparations for the coronation had already started. Some of the children remembered seeing pictures in the magazines and newspapers and offered to bring them to school. All the children decided they would like to know more about the queen and her coronation.

As the children brought pictures, they were shown to the group and discussed both by the children and by the teacher. So many pictures



4



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(4) "... She will be crowned in Westminster Abbey. She will go in the coach. When she walks out of the church, she will hold sceptre and the orb ..." (5) "At Queen Elizabeth's coronation there will be two sceptres. One has a dove on it. One has the cross ..." (6) "... The crown has fur on the bottom of it so it will fit Queen Elizabeth. It has many beautiful jewels on it ..."

became available that it was decided to have a bulletin board display. Royal purple paper was used as an appropriate background and the mounting and arranging began. Trimming pictures for proper margins, balance and pasting were all discussed and the resulting knowledge applied to the bulletin board. Committees were formed to screen material so that duplicates would not be used. Only one picture of any phase of the coronation was used, the only exceptions being pictures of the royal family itself. Different clothing and backgrounds formed the basis for choice here. The children did all the work connected with the bulletin board.

There was at this time a wealth of material on the subject available, and parents were glad to help the children find contributions. The mother of our little English girl sent an airmail letter to her family in England and soon the class was receiving data directly from overseas. Children began making individual scrapbooks with extra materials. Many parents became so interested that they provided scrapbooks of a more permanent nature and asked that the children be taught how to keep a good record of current events which they might be interested in keeping for the future.

The Public Library had on display at this time a collection of souvenirs from other English coronations and a few in anticipation of Queen Elizabeth's. The children were taken to see this exhibit several times. Behavior on the trips to and from the Library and at the Library had to be discussed beforehand. An insight into the services rendered by the librarians was gained through discussion groups in which the librarian took part and in her explanations of the items in the exhibit. Magazines and books for research were given to the class to be taken back to the school room. *(continued on page 48)*

6



Art contributes in fullest measure to the development of personal security as it helps individuals to meet emotional and social needs. Since the desire for affection or love is so fundamental in the development of human personality, its importance in art education cannot be overemphasized. The child of less than two years creates with a feeling of absolute security. His scribbles are created with full vigorous movements and their objectification gives him satisfaction. His sense of well-being derives partly from the serenity of the environment, partly from his own pleasure in his expression. Unhappily, even small children find their security threatened when needed materials are unavailable or are withdrawn, when adults fail to take the child seriously, or when the "child's way" of drawing, painting, or modeling does not meet with approval.

Ann M. Lally, Director of Art, Chicago Public Schools

The Development of Personal Security Through Art

From: NAEA Third Yearbook, Art and Human Values, 1953







Until last year the only enamel I knew anything about was the kind used in painting. Then I found out there was a powder called enamel that could be fired on metal.

For my project I chose an enameled copper belt because I had never heard of one. It's a lot of fun to do something different.

I decided on ordinary links because they are easy to saw out. The first colors I applied were white and pale turquoise on alternating links. After these were fired, I made the design by adding black, white and red. The picture shows how I reversed the design.

The next step was to buff the copper and dip each link in lacquer. Then I assembled it and clamped each link with padded pliers.

This belt is very versatile. I wear it with my entire wardrobe.

Katherine Dodd

Age 16

Wyandotte High School
Kansas City, Kansas



ART TAKES TO THE HILLS

By **PHYLLIS KENNEDY LOGAN**

Art Director
Tucson, Ariz., Public Schools



2



3

**Is your school handicapped by shortage of art-trained teachers? Here's
a modern solution: art lessons on the air.**

"Providing the situation" is a much-discussed topic for improving the school art program for the girls and boys of America. How can truly creative experiences be provided while the teacher who feels inadequate is gaining the necessary confidence and know-how?

In southern Arizona we used radio! Our sponsor was the local Southern Arizona Bank, and their advertising agency, Cabat and Gill, contributed much to the overwhelming success of the show by providing newspaper ads, posters and other publicity.

Before the broadcasts flyers were sent out by the art supervisor who led the program. This sheet advised the teacher on getting materials ready, introducing the topic, and setting the stage for the motivation which the radio lesson was to provide.

For our topic we selected the history of our state. No one can know too much about his own environment and extraneous learning in this area would fit purposefully into all classrooms. With the help of the children who appeared regularly on the show I worked out the script starting with the earth before it "jelled." We imagined the growth of the Grand Canyon and visualized the prehistoric age which left an abundance of monstrous footprints and fossils we had all seen. We covered ghost towns, the Santa Fe Trail, Pecos Bill, folk stories and legends, humorous newspaper articles and present-day



4

(1) Workshop which accompanied radio art series served teachers from many nearby towns. (2) Students helped write show and played leading parts. (3) Janet Angus' classroom at Robison School, Tucson, is tuned in on "Drawing Faces." (4) Nogales boys and girls assemble their work for exhibit.



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news about the growth of Arizona. Our own Arizona State Guide served as our handbook for the needs of our children, but we had further objectives:

(1) To gain community understanding by providing the opportunity to hear these programs.

(2) To stimulate our own classes by sharing group results. The children seemed to feel they belonged to a club and they shared their accomplishments eagerly.

(3) To develop the skills children need for continued confidence in their own creativity. Our motto was "We do not copy." Beyond the primary grades there had been a noticeable waning of enthusiasm and we hoped to increase the students' participation by stimulating renewed interest.

(4) To beam right into the classroom an in-service training for the teacher. Our supervisor load makes adequate individual service impossible.

(5) To have a culminating exhibit for the Southern Arizona Bank on the history of our state.

The program ran on Fridays at 2:30 P. M. from October through May. There were guests present at each broadcast. Gerald O'Brien, Bud Wiener and Al Cummings of Station KOPO performed in the show as well as at the controls. We shared the tapes with other southern Arizona stations and over 22,000 children sent in samples of their work. Teachers in many small towns and rural schools found this added help was all they needed to provide a sound art education program in their classrooms.

For the banks, the art show was a sound public relations program, and children, teachers and community grew in understanding of what it means to children when we adults provide the situation. •

(5) Culmination for one classroom was their mural entitled "The Biography of a Steak". (6) Radio lessons motivated work in many different materials. (7) Seven southern Arizona banks became galleries through the month of May when children's work decorated their walls.

What becomes of International School Art pictures? Our answer to this query gives a real impetus to our 1954 International School Art Program.

Students' contribution to the program is the creating of drawings and paintings which portray their own activities and interests here in America. These pictures are channeled through the International Red Cross to the youth of other countries with the purpose of promoting better understanding through better acquaintance with each other's way of life.

Teen-agers thrill to the importance of taking part in a mission of world friendship. Their imaginations tingle with the idea of their pictures going overseas. However, when they learn that thousands of pictures from all over the United States come into area offices for handling and reshipping, they are apt to wonder whether some get sidetracked and left behind. They say, "We made the pictures to go overseas. Why can't they go right away instead of staying in the United States so long?"



ART INTERNATIONAL

First of all, every picture which meets the simple requirements of the program does go overseas eventually.

Now to indicate the how and why of channeling these thousands of pictures abroad, suppose we start with the fine exhibition which I examined in Washington, D. C., last summer at the Junior Red Cross National Headquarters. The regional committee had selected the outstanding pictures and forwarded them to Washington so that the national committee could select 100 representative pictures for exhibiting at special occasions, such as the NAEA convention and area meetings. These special exhibitions publicize the program and stimulate country-wide (continued on page 45)

International exchange of school

art work is a teen-age good will mission.

Students thrill to their part in it.

By ROSEMARY BEYMER

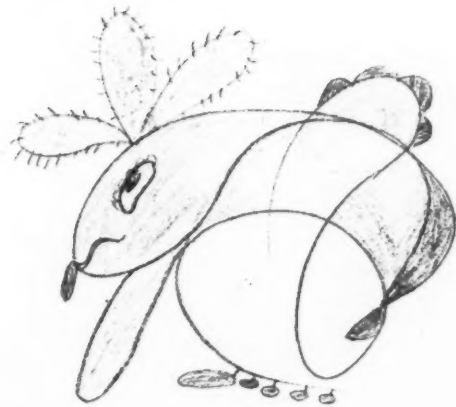
Director of Art, Kansas City, Mo., Public Schools
National Chairman, International School Art Program



There was a lady with five colorful legs.
For food she did beg, she slept on pegs and ate
Nutmegs, the lady with five colorful legs.

Mrs. Peacock Legs — Elma Henderson

The Bearded Nutbrain
Lives under the ground.
When he is around don't make a sound.
If you do he will never be found.
The Bearded Nutbrain — Steve McVoy



SCRIBBLE RHYMES

By **JEAN O. MITCHELL**

College of Education, University of Florida
Gainesville, Florida

One rainy day, children of the fourth grade of the P. K. Yonge Laboratory School entered wholeheartedly into a new game — an art game.

First they made large scribbles with black crayons. Then they used their imaginations to turn these scribbles into fantastic animals.

The many unusual animals of real life such as the elephant, giraffe, kangaroo, rhinoceros and alligator were talked about.

The children recalled that most animals have some distinguishing features: horns, whiskers, humps, manes, stripes or spots as well as many different kinds of ears and tails.

It didn't take much talking to get the children in an enthusiastic mood all ready to start drawing.

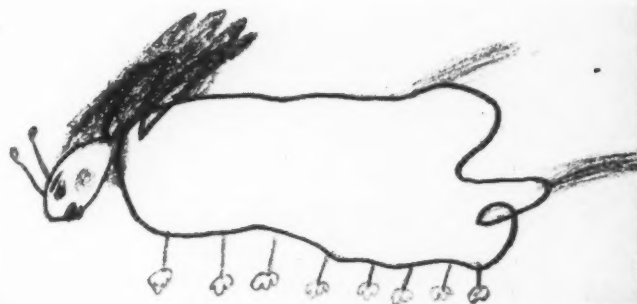
Very soon they were making up creative names for their imaginary animals. When it was suggested they go a step further and write jingles of the Mother Goose type to describe their creatures, they produced the accompanying rhymes almost on the spur of the moment.

The children had had no previous experience with writing verses. It was merely suggested that they think of words that rhyme to go with their ideas and put them together. •



The man from Mars
Fell out of the stars
And put on himself
A lot of scars.

The Man From Mars — Marilyn Little



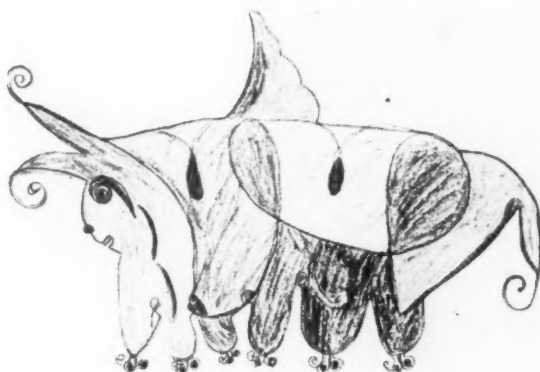
This eight-legged female
Lives under the ground,
And lays nice eggs
Which are never found.

Eight-legged Female — Margaret Reynolds



Mrs. Do-Dad and Mr. Blue-Fad
Had 14 little Do's
That rhymed with Dad.

Mrs. Do-Dad — Marion Stalmaker



Mrs. Curly Circle looks like an elephant's trunk
And if you ask me, Sir,
She's quite a colorful chunk.

Mrs. Curly Circle — Wheaty McMillan

SHOP TALK

INDIVIDUAL PENCIL SHARPENER

For several months we have had a new pencil sharpener on our desk. It is a small, imported, precision sharpener called DUX, and it is a little honey. The model 4422L is made of brass with adjustments for various points — short blunt point for colored crayon-type pencils, medium point for general use, and long sharp point for drafting pencils. It comes in its own leather case and there are several replacement blades of finest steel. It is something new in the way of an individual pencil sharpener and we are glad to recommend it. Catalog and price list are available from Fred Baumgarten, Dept. JA, 675 Cooledge Avenue, Atlanta 6, Georgia.

METAL CRAFT

HUBBELL METALS INC. is again offering aluminum discs with both satin and mirror finish. The mirror finish runs a bit higher in price. For instance, a 12-inch disc in 16-gauge aluminum is 60 cents in satin finish and 75 cents with mirror finish. But the discs come in all sizes and several gauges. An 18-gauge disc

4 inches in diameter with a satin finish sells for only 5 cents! HUBBELL can also provide you with tooling aluminum, brass and copper and numerous other materials. Better send for their new catalog. Just write HUBBELL METALS INC., Dept. JA, P. O. Box 447, St. Louis 3, Missouri.

. . .

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READER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

BALL MILLS

Details. Craftool, Inc., Dept. JA, 401 Broadway, New York 13, N. Y. See Shop Talk. No. 373.

BRUSHES

School Brush Circular. M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 46. No. 325.

26-page "School Approved Brushes by Delta" catalog. Write on school stationery to Delta Brush Mfg. Corp., 119 Blecker St., New York 12, N. Y. Adv. on page 42. No. 316.

CERAMICS

Seramlaze folder and price list. Favor, Ruhl and Co., Dept. JA, 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 48. No. 344.

CLAY MODELING

Folder, "Modeling With Clay." Milton Bradley Co., Dept. J-410, Springfield 2, Mass. Adv. on page 47. No. 267.

CRAFT SUPPLIES

*Catalog. Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 46.

List of Supplies. Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 46. No. 306.

Catalog. J. L. Hammett Co., 266 Main St., Cambridge, Mass. Adv. on page 46. No. 315.

Handbook of handicraft supplies. Write directly to Leisure Crafts, 528 S. Spring St., Los Angeles 13, Calif. Be sure to state name and address of your school. Adv. on page 46.

Art craft Catalog. Thayer & Chandler, 910 W. Van Buren, Chicago 7, Ill. Adv. on page 48. No. 337.

FELT TIP MARKER

Flo-master School Bulletin. Cushman and Denison Mfg. Co., Dept. J-13, 153 W. 23rd St., New York 11, N. Y. Adv. on page 51. No. 302.

LEATHER

Catalog. J. C. Larson Co., 820 S. Tripp Ave., Dept. 3702, Chicago 24, Ill. Adv. on page 48. No. 307.

Catalog No. 9. The Longhorn Co., P. O. Box 6566, Dept. JR, Dallas 4, Texas. Adv. on page 48. No. 331.

MATS

Folder and prices. Ivan Rosequist, 18 S. Convent St., Tucson, Ariz. Adv. on page 49. No. 329.

METALS

Booklet, "The New Way to Make Aluminum Trays and Coasters!" and price list. Metal Goods Corp., 44 Rosedale Ave., St. Louis 12, Mo. Adv. on page 51. No. 303.

"Enameling on Copper and Other Metals," book. Thomas C. Thompson Co., 1205 J Deerfield Rd., Highland Park, Ill. Adv. on page 50. No. 334.

New Catalog. Hubbell Metals, Inc., Dept. JA, P. O. Box 447, St. Louis 3, Mo. See Shop Talk. No. 374.

MUSIC

EMB Guide. Equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau, 30 E. Adams St., Chicago 3, Ill. Adv. on page 51. No. 317.

PAINTS AND CRAYONS

Crayrite Crayons. 8-stick package and folder, "Getting the Most Out of Crayons," Milton Bradley Co., Dept. JC-36, Springfield, Mass. Adv. on page 2. No. 305.

Crayonex Teaching Techniques. Dept. JA-26, The American Crayon Co., Sandusky, Ohio. Adv. on back cover. No. 376.

PENCIL SHARPENER

Catalog and price list. Fred Baumgarten, Dept. JA, 675 Coledge Ave., Atlanta 6, Ga. See Shop Talk. No. 370.

PLASTICS

Catalog and Price List, Bulk Plastics. Interstate Training Service, Dept. C-49-B, Portland 13, Ore. Adv. on page 49. No. 308.

Catalog and Price List, Plastic Project Kits. Interstate Training Service, Dept. C-49-B, Portland 13, Ore. Adv. on page 49. No. 309.

Folder, Plastics Training Course. Interstate Training Service, Dept. C-49-B, Portland 13, Ore. Adv. on page 49. No. 310.

SEMI-PRECIOUS STONES

* Intriguing, instructive catalog of semi-precious stones and supplies. 25c. Sam Kramer, Dept. J, 29 W. 8th St., New York 11, N. Y. Adv. on page 48.

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Catalog. Merrilee Art Embroidery Co., Dept. 347, 22 W. 21st., New York 10, N. Y. Adv. on page 46. No. 311.

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

- ✓ CATALOGUE OF COLOR REPRODUCTIONS OF PAINTINGS PRIOR TO 1860, Unesco, Paris. Available through Columbia University Press, 2960 Broadway, New York, N. Y., \$3.00, 1953.

Some of the most significant and useful publications available today are reproduced through UNESCO in Paris. Art teachers have found the special art issues of the Unesco Courier particularly valuable for their articles on the art of such countries as Mexico, Greece, and India. Last year UNESCO catalogued for the first time the best color reproductions of paintings from 1860-1952 available throughout the world. This year they have published a companion volume, *Catalogue of Color Reproductions of Paintings Prior to 1860*, which will also be welcomed by art teachers.

The editorial committee, composed of representatives from several of the world's greatest museums, adopted three main criteria: the fidelity of the reproduction, the significance of the artist, the importance of the original painting. In instances where art teachers are trying to help laymen and school faculties select good color reproductions of great paintings, this volume and its predecessor are most valuable. Unfortunately, the costs of producing the catalogue illustrations in color were too prohibitive to do so. The prices of the reproductions seem reasonable. The universality of art is underscored by UNESCO in making available information about the art of many lands and culture. These catalogues and the Unesco Courier issues on art are useful to art wherever it is taught.

• • •

- ✓ A BRIEF HISTORY OF SCULPTURE, Arnold Auerbach, Studio-Crowell, Publishers, 432 Fourth Avenue, New York 16, N. Y., \$4.50, 1953.

In *A Brief History of Sculpture*, Arnold Auerbach, the British sculptor, has compiled a brief yet comprehensive history of sculpture. While Auerbach compresses the history of sculpture before 1800 into the first third of his book, what he has written includes a wealth of information. It is difficult for a sculptor to write without prejudices of his own. The author gives straight-forward descriptions of sculptural works accompanied by analyses of the purposes of the sculptors. He does not trace lineal traditions in sculpture but envisages sculptural form as constantly evolving, reflecting some

of its period, embodying continual respect for materials and their possibilities. Auerbach observes that the sculptor's art has preserved all its adaptability to collective spiritual purpose by keeping the forms it uses responsive to the change in contemporary culture. *A Brief History of Sculpture* contains some well-chosen illustrations of the great sculptures in history. Unfortunately for the reader, the type is small and difficult to read but the book is well written. The author helps the reader to understand the problems of creating sculpture as the sculptor perceives them.

• • •

- AN ADVENTURE IN LIVING, M. L. Hodel, Patricia Knott, Edgar Louttit and Joseph Wolkan, Kent State University Press, Kent, Ohio, \$2.00, 1953.

Four graduate students in art education at Kent State University, Kent, Ohio, have compiled a book designed to help parents and laymen understand the nature of children's art. The title, *An Adventure in Living*, is misleading for a book whose purpose and content are directed toward understanding developmental levels in child art. The authors make their points by describing some incidents which illustrate attitudes children have about art. Following each story the experiences and values which caused these attitudes are explained to the reader. The effectiveness of the book is minimized by trying to cover too many different points within such a brief space. The format is simple and attractive. The idea of *An Adventure in Living* is a promising one which the authors should study and expand in terms of their own research.

• • •

- MODERN PUBLICITY, 23rd International Annual of Advertising Art, Frank A. Mercer, Studio Publications, Inc., 432 Fourth Avenue, New York 16, New York, \$8.50, 1953.

Those art students and teachers who seek a comprehensive picture of advertising art throughout the world will find the 23rd annual of advertising art, *Modern Publicity*, as replete as ever. It is interesting to note the increasing humanism and direct appeal to the interests of the public in this volume. The advertising art of the U. S. appears cluttered and cumbersome alongside the directness

and simplicity of the work of such countries as Great Britain, West Germany and Sweden. The illustrations seem to be more crowded than in former annuals. Nevertheless, the panoramic sweep of advertising art of the different countries gives one an exciting picture of the values and interests of the people and the means used to appeal to them. •

Where You Find It

(continued from page 23)

sandpapering the wood, and rounding off his horn.

It was a proud day when Anthony brought a sack of cement for mounting our sculpture. The big boys bored holes for iron rods into the goat's legs to be buried in the wet cement. As it dried they chipped the block so that it would look as though he were standing on a big rock. The smaller children applied the wax solution and gave the goat a good rub-down.

When he was finished it seemed he was alive. The children always greeted him warmly and often left him with a kiss. Between classes they begged for their turn to dance with him. One little girl took from the classroom library a book about a goat. When she returned it, the teacher asked, "Did you like this goat as much as the one in the art room?"

"Oh, no," she replied, it wasn't nearly as much like one!"

Best of all, the children's observation of the beauty of form in nature will carry over into their clay work and three-dimensional sculpture. They will continue to see the beauty around them every day. •

Art International

(continued from page 39)

interest in promoting it. From the remainder of the pictures, each area (Eastern, Southeastern, Midwestern, and Pacific) will have a supply of pictures to circulate, thus widening the network of publicity. After these pictures are circulated as a domestic exhibit, the following year all pictures are re-

turned to the area office and placed in the overseas group of pictures. The International School Art Program grows greater each year through this well-planned method of bringing its important work to the attention of educators and the general public.

But let's repeat again that all pictures meeting the simple require-

ments of the program do go overseas.

When boys and girls really understand the meaning of the International School Art Program they enter into it wholeheartedly. Their own experiences and environment furnish abundant material for pictures. They may show interesting activities of teen-agers and their

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"Education Of The Gifted" is a publication Educational Policies Commission of the National Education Association and American Association of School Administrators—1201 Sixteenth St., NW, Washington, D. C. 35¢ postpaid.

It is a joy to find a child with a superior intellectual capacity. But it is a problem to know how to best help develop it. That is why this booklet called EDUCATION OF THE GIFTED may be of service to you in helping the child as well as helping in the conservation and development of this great and rare human talent.

This Booklet takes up such subjects as ROLE OF GIFTED IN A DEMOCRACY: Opportunities for talent, Education and social mobility... WASTE OF TALENT IN AMERICAN LIFE: Evidences of wasted talent, Causes, Incidence... IDENTIFICATION OF THE GIFTED: Teachers' judgment, Special aptitudes, Uses... EDUCATION OF THE GIFTED: Special provisions for education, Programs for the education, Special problems in education of gifted... INVESTMENT IN TALENT...

3 in 10,000 is about the frequency of "very high" IQs—exceeding 170. Only 6/10 of 1% of the population have IQs of 140 or above. Some schools classify pupils with IQ in excess of 112/115 as gifted.

To capitalize the rich resources of human talent which gifted children and youth possess, it is pointed out, schools should give special attention to education of gifted students.

"Extra reading" by the gifted, guided contacts with the out-of-school environment and other aids are suggested to challenge, interest, and keep nurturing the creative imagination of the gifted child.

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friends, or activities connected with home, school, or community life. They should represent the student's own point of view and his own way of carrying out his ideas. A feeling of community among the countries participating in the program is promoted and strengthened by this friendly exchange of ideas among their youth. The value of the International School Art Program has been proved by its six years of sound growth in the United States and by increasing participation in other countries as it becomes better

known. Students from grades 7 to 12 are eligible to take part.

Paintings may be done in any permanent medium, but not with chalk or material which will smudge. The size should not be over 22x28 inches when mounted.

Since all pictures are due locally by April 15, plans should be made soon for entering this important are program. The International School Art Program is sponsored jointly by NAEA and the American Junior Red Cross. Complete directions may be obtained from the American Junior Red Cross representative in your school or from the field representative in your area or by writing Rosemary Beymer, National Chairman of the International School Art Program, Director of Art, Kansas City, Missouri, or Co-Chairman, Dr. Edward Richards, American National Junior Red Cross Headquarters, Washington, D. C. •

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Inexpensive Materials

(continued from page 10)

TOOTHPICK AND SOAP SCULPTURE — From left-over pieces of soap, mold small soap balls about the size of ping-pong balls and connect several of them with colored toothpicks to make an interesting space modulator. Toothpicks are useful as inner supports for clay or other modeling materials and when broken offer an interesting collage texture.

SOAP BALL STABLES — Encourage the child to construct many-sized balls or "spheres" from chips and pieces of soap which would ordinarily be discarded after the completion of a soap sculpture. Mold the pieces into desired sizes by moistening the hands, smoothing and polishing with soft tissue, and constructing a stationary sculpture or "stable" by connecting one ball to another with wooden, painted or plastic toothpick. Such a project encourages teachers and children to see "potentialities" in waste material discarded from a former inexpensive craft project.

WRAPPING PAPER — Use in making "chalk-talks," charts and

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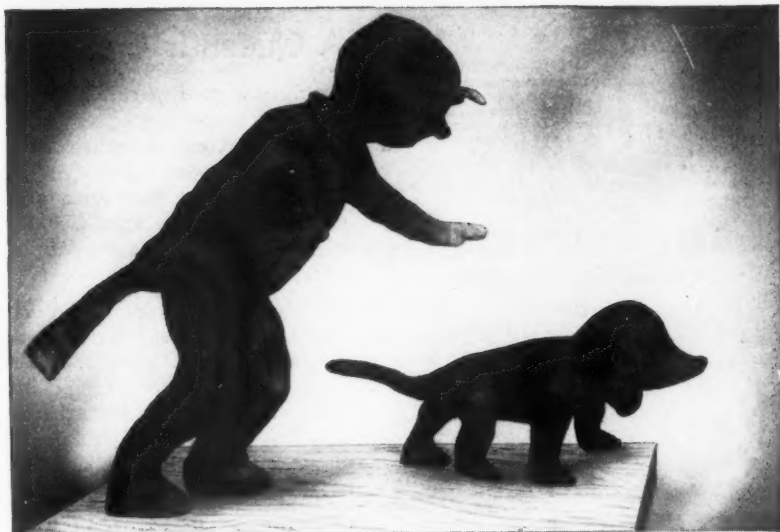
JUNIOR ARTS AND ACTIVITIES

bulletin boards, and in developing murals.

TEXTURE SAMPLES — Build a drawing or a collage study from "rubblings" of various texture samples like types of wire screen, tree bark, mats, roofing paper, pressed woods, and grainy paper.

GESSO PLATE DESIGNS — An interesting craft project for the intermediate level of the elementary school is painting gesso-coated picnic plates. It is like heavy porcelain. Gesso can be inexpensively purchased in powder form at most paint stores. Follow the simple directions for mixing into a liquid of "creamy consistency," dip the picnic plate into the batter twice (the second dipping only after the first application has thoroughly dried), sandpaper to smooth finish, and apply tempera-painted designs. Gesso coating will chip or crack if carelessly handled. Clear shellac can be used over the completed painting if the child desires a soft glaze protection of the painted surface.

COLORED CELLOPHANES — Use irregular shapes of colored cellophanes collected by the children for the "scrap box" in studying color. A child can best learn that yellow combined with blue results in green by a direct experience of overlapping the two pieces and observing the resultant color by holding to the natural or artificial source of light. A possible project to further this "chromatic experimentation" would be to have the child start with a network of varied widths of crayoned or painted black lines in a bold design of his choice in the center of a white picnic plate. Let the "automatic line drawing" imaginatively suggest a fantasy or theme and encourage him to complete his design by pasting colored cellophanes in the irregular shapes of solid and overlapping colors. Let the child tell about his personal color experience! Also, this project can be a stepping-stone to various simulated stained glass projects suitable for Christmas and Easter. It will provide a basis for greater appreciation of free forms in today's art as well as stimulate interest in using color. •



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A Queen Is Crowned

(continued from page 32)

Trips were made to other schools to see exhibits which resulted when interest in this event spread throughout the schools. Many visitors came to school to see the work.

The bulletin board display created a great deal of interest among the other pupils. Soon all classes in the school were doing something to learn more about the coronation. Our room became a source of supply for research material.

Committees had to be set up to keep track of material going to other classes. A chart was kept to show just where books and magazines were being used. This involved spelling, writing and arithmetic. It created very fine inter-classroom relationships. It offered many opportunities for teaching how to use material and how to return it, reporting damage or loss immediately.

Each class in the school contributed to an exhibit of work done in connection with the coronation.

A great deal of oral and written language work resulted from this study. After talking over the interesting items the children began to write about them. Sometimes they wrote describing a picture they had found. Stories and pictures made interesting booklets. Other stories were written first and then illustrations created with crayon or paint. These came to involve all phases of the coronation preparations. Vocabulary enlargement proceeded at a rapid pace. The children took pains to spell correctly and write well because they were so interested.

Words which the children asked for were put on charts alphabetically where they could easily be found when needed. Individual needs were met and special interests were guided and developed. A movie of the queen's wedding was shown to the entire school. This helped build up impressions and led to many questions. The teachers had to take a big part as story tellers at this point. Some simple

reading books were made available to the children who were interested in finding out things for themselves.

From a small beginning our current events study had developed subject matter of interest to all. It heightened skills in reading, writing, spelling, discussion, arithmetic and the creative arts. The necessary research, though simple, laid foundations for future geography study and the concept of world citizenship. It also prepared the children to take an intelligent interest in the actual coronation proceedings on television.

The little English girl because of her special knowledge about the subject lost much of her shyness and became an important member of the group.

The children learned to work together, their vocabularies increased and they gained experience in making bulletin boards, and scrapbooks for the present and the future. And finally, they had things to take home and keep — scrapbooks, picture and story booklets, paintings, crayon illustrations — creations which they and others could enjoy. •

"I Can't Draw!"

(continued from page 30)

atmosphere as it includes another sense. "Did you smell the wood, when Daddy chipped it off?"

Now Johnny begins to paint. No longer is he without a topic or neutral to his topic. Now he knows what he wants to paint. He even recalls everything step by step. He may still interrupt and say, "I can't draw how Daddy knocks the post in."

This gives us an opportunity to consider the second case we mentioned when a child says, "I can't draw playing ball — or Daddy knocking the post into the ground." This situation is by no means as difficult as the previous one. It merely indicates that the child cannot recall enough details and needs some help in his ability to imagine.

Our answer, therefore, should not relate to the child's drawing or painting but to his experience. We should not say, "You don't know how to draw playing ball?" or "You don't know how to draw Daddy knocking the post into the ground?" We should refer to the experience. "You don't know how to play ball? Let's find out how we play ball. Do you have your arms up or down when catching? Do you have a fist or are your fingers stretched out?" Recalling in detail will fortify the child's imagination and will help him in his art expression. Johnny may even act out for us how Daddy knocked the posts into the ground. By doing so, he will feel like Daddy and learn his needs, an important educational function of art.

Art motivations not only help in establishing more sensitive relationships to our needs but also to the needs of others — "Daddy" and our neighbors in general. To identify with the needs of others is one of the most important prerequisites for effective cooperation.

In the third case, the child who has become conditioned to copying and tracing methods, the process of establishing confidence is often a most difficult one. If none of the aforementioned methods is effective (and only if none is effective after continuous trial) the following is recommended. The child conditioned to depend on copying methods can only gradually be freed from it. In such instances it may be very helpful to start the child out with an experience which needs completion. We could recall with Virginia the party she has had. Remember, Virginia lacks confidence in her own expression and depends on given patterns. We might draw a table and a few chairs and ask Virginia to set the table for her party. Often clay is a better medium for such a purpose. We would then model a table or chairs, and ask Virginia to finish her party.

Another time we might use a fire or a burning house she had seen. In this instance we could draw or paint the house and Virginia could add the fire and the whole excitement connected with it. Gradually we supply smaller and smaller

frameworks until one day Virginia starts on her own. This is an indication of the fact that Virginia has gained some confidence in her own experiences, that she no longer needs assistance from others. It shows that Virginia no longer depends on others' thoughts, and that she has become independent in developing her own. These are most important trends in the growth and development of her personality.

The fact that Virginia now expresses herself freely is not merely a sign of growing skill. It indicates that Virginia has developed her own independent thinking, that she now adjusts to the situations to which she is exposed and that she has become a flexible human being who no longer depends on rigid patterns. She has gained confidence in her own individual self and has freed herself from a world of patterns to which she previously succumbed. •

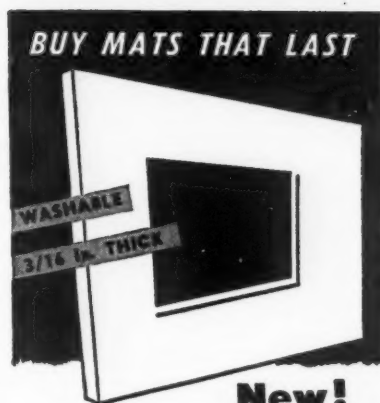
Atlanta

(continued from page 21)

We believe in the classroom teacher as the best art teacher on the elementary level, provided, of course, the teacher receives enough consultant help and in-service training. We make no extravagant claims for meeting these needs. Our goal is an art consultant for each group of community schools. We believe in showing "how" and charging the batteries, not in being "the art teacher" who relieves the classroom teacher of all the bother of art. This is a die-hard notion and while we understand the teacher's need for a rest period, we believe it is better to have no art teacher than that kind of program.

There are many opportunities for teachers to take courses in art at the Atlanta Art Institute and in the colleges and universities in the Atlanta area. Special courses are set up for teachers during the school year with credit in salary for their study.

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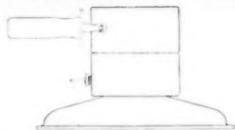
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the teachers who come voluntarily to improve the quality of their teaching. The spirit in which these teachers have taken on the responsibility of helping others and in sharing their special talents as artists and teachers is heart-warming and greatly appreciated by the teachers who attend. About 500 attended at least four such meetings last year. We have equipped one center, Highland Art Center, located in Highland School, convenient to many teachers living in this section. At this center activities go on during the afternoon and sometimes in the evening. We need to develop such a center for each community area.

Early in the year all our new teachers had an opportunity to discuss their problems with a group of experienced and expert teachers of each grade level. They met in a classroom set up for an art program. The materials, such as tempera mixed, and many good devices for carrying on an art activity appropriate for the grade level were explained and demonstrated.

The following months these 167 teachers were invited to observe the art program at work in one school where a good art program has been carried on under the leadership of an art teacher who acts as a consultant in the school and has helped every teacher in that school to enjoy the role of art teacher for her own children.

We do not believe in competitions in art for children, especially at elementary level. Display of the child's work in his own school is wholesome; so is sharing with a group of schools and, about once a year, some form of exhibit (with a purpose) on a city-wide basis.

The Women's Committee of the Atlanta Symphony has sponsored our music and art show at the city auditorium for the past two years. All schools contributed proportionately and the show was exciting and successful in every respect. Most civic organizations are cooperative when they understand the purpose in our art program and listen to counter suggestions of how other means of motivating the making of posters can be far more effective than a prize for the best.

One of the best things about Atlanta schools is the friendliness you feel even as a casual visitor. There is so much genuine warmth and courtesy which could only come from the heart. Children love school and why shouldn't they? School is anything but drab and dull. Art plays a big part in making it so. As small Glen put it, "With all the bright colors in our room, I can't get sleepy" and Sandy remarked, when the class had taken down all their pictures in order to put up new ones, "Without our pictures, the room seems so cold." This friendly warm feeling is part of the evidence of democracy in action in the school. The children are not afraid of the principal because he is their friend, not a dictator. This belief in democratic processes and practices underlies the teamwork of the teachers who help each other and find their highest rewards in the association with their fellows toward common goals.

In a city the size of Atlanta, how does one evaluate progress — 120 schools, 90,000 children, about 2,000 teachers? Most elementary teachers are good teachers and they believe in the importance of growth for each child on his own level. It is not too hard for such teachers to accept the philosophy of art educators today. We believe that the direction we have taken in Atlanta is more important than how far we have traveled. It has been three years since we have encountered the teacher who says apologetically, "I don't have a bit of talent in this class" or "We have one artist in our room." More likely she says, "Do come in and see what we are making. This class loves art." She may add in an aside, "I am no artist myself, but I have sense enough to encourage the children and they really are wonderful."

The children are speaking for themselves through their art in the classroom, down the hall and into the principal's office. Rebekah, a sixth grader, was busy making a paper mache porcupine. One of her friends said, "I think it's a hedgehog." Another: "No, I think it's a pig." Rebekah quickly replied, "It doesn't matter what it is, I like it — and it's mine!" •



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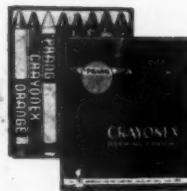
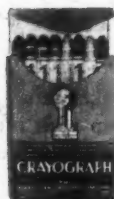
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